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Le roy de Halpe en apela,
 Le roy d'Aufrique par la main tint.
 "Avez oy, seingnor cousin,
 530 De l'espie et contes et dis?
 De ce vous dirai mon avis:
 Cil .xii. dont je l'os parler
 Pourroient plus nos gens grever,
 Que tout li ost des crestiens.
 535 De trestout ce certains soiens
 Que par ci n'i voi point de passage."
 Dist li soudans, qui moult fu sage,
 "Mahomet! en cui je crois,
 Ce sont François de grant bonfois."
 540 Li rois d'Aufrique li respont:
 "Vers Damete nous meton,
 Car c'est la clef et c'est li serre,
 Et li plus fors lieux de la terre;
 Bien est garnie, fort sont li mur,
 545 Dedans serons nous asêur."
 A cel conseil sont acordet,
 A tant est leur ost atornet
 Vers Damete vont tout droit,
 Mais d'Escofart sont en effroit,
 550 Et del vaillant roi Malakin.
 Ci vous leraï de Salhadin,
 Si vous dirai des haus barons,
 Cui le passage gardent tous.
 Quant paiens virent deslogier,
 555 En haut les pristrent a huchier:
 "A en alez seingneur glouton!
 Ves ci le tref le roi Phelippon,
 Ou il ratant le roi soudant."
 Li Sarrasin s'en vont finant.
 560 Ni a paien, Tur, ni escler
 Qui ait talent de retourner,
 Car chascun resoignoit la mort.
 Des hauts princes vous dirai lors,
 Qu'a l'ost françois sont retornes.
 565 Mains preudons est encontre ales,
 Li rois Phelippes y ala,
 L'un apres l'autre salua,
 Et les acole par douçor.
 Assez i ot lermes et plor
 570 De la grant joie qu'il avoient,
 Des vaillans princes qu'il ravoient
 Dont moult furent reconfortes,
 Et toust li ost renlumines.
 Li rois de France fu cortois;
 575 Par la main prist Richart l'Anglois,
 En son tref maine les barons,
 De tous leur oste les blasons,

Et les aida a desarmer.
 Le souper firent appareillier,
 580 Puis pristrent l'iaue, sêoir vont.
 Vin et viandes a foison
 Firent venir et apporter.
 Chascun menga a grant plente,
 Il en avoient bon mestier,
 585 Car moult estoient traveilliet.
 Quant orent mengie et beut,
 Lor mains lavent grace ont rendue
 A Jhesu Crist de maïste,
 Qu'il leur a fait si grant bonte,
 590 Que sain et sauf sont repaires,
 Dont li barnages fu tous lies.
 Moult firent grant chevalerie,
 Quant au soudant de paiennie,
 Alerent deffendre le passage.
 595 Grant honneur firent leur lignage,
 Tous jours en iert la renomnee,
 On les point en sale pavee.
 C'est .i. tres nobles mireors,
 A ceulz qui tendent a honnors,
 600 Et maintiennent chevalerie.
 Prions a Die le filz Marie,
 Qu'en paradis mete a soulas
 Les .xii. qui gardont le pas,
 Et la noble chevalerie,
 605 Que li rois Guis ot en baillie.
 Pelerin furent outremer,
 Arrier ne vorent retourner,
 Soient pris Sur, Acre conquise,
 Et li roi Guis mis en baillie.
 610 D'Acre fu rois et du pais;
 Ainsi secourt Dieus ses amis.

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NOTES ON FRENCH SYLLABIFICATION.*

THE subject of this modest paper cannot be introduced in a better way than by the following quotation from an old volume, *The True French Grammar*, published in London, in 1716. This work, which deserves at least an honorable mention among the early French grammars for English people, is the work of a Huguenot minister, a M. Malard.¹ On page

* Paper prepared for the first meeting of the Central Modern Language Conference, Chicago, Christmas, 1895.

¹ By way of recommendation, M. Malard announces in his preface that his book not only contains "all that can be de-

189 of the Second Part, M. Michel Malard introduces the subject of syllabification in this way:

"Whereas [French] Words can't be rightly pronounced unless every Syllable of which they consist be distinctly pronounced, nor any Syllable can be distinctly pronounced, except one knows how to distinguish them, for that Reason I have given you here the way to distinguish them one from another, and consequently to know how many Syllables there be in a Word."

I have inserted the word 'French' after 'Whereas,' and, with this addition, it would be difficult to make a plainer practical statement of the reasons why syllabification is of the first importance in teaching and learning French pronunciation: first, the words cannot be rightly pronounced unless every syllable be distinctly pronounced; second, the syllables cannot be distinctly pronounced unless one know how to distinguish them. Students confronted with long or unusual words² either will not attempt their pronunciation, or are soon entangled and brought to a standstill. But when they are able to apply the ordinary rules for syllable division, they are soon encouraged to make the attempt and usually do so with success. Nor can a thorough study of French versification be based on anything less than an exact understanding of French syllable formation.

It is my desire to direct attention to these advantages to students of a study of French syllabification, and, if possible, to lead those who make our French grammars for us to give the subject a fuller and more careful treatment than thus far has been accorded it.

At present there are numerous evidences that the study of syllabification, which of late years has engaged the attention of a few phoneticians and lexicographers,³ has made sufficient progress for the world at large to be

sir'd," but also that it does not "smell of Popery," and finally that it is a great improvement upon all other previous French grammars. The latter, he says, were "faulty, obscure, intricate, vicious, and erroneous." M. Malard evidently was filling "a long-felt want."

² Take, for example, *rognonner, rocailleux, coquelicot, bastigner*, etc.

³ For a partial bibliography of the subject, see *Transactions of the Modern Language Association*, vol. xi, App. ii, p. lix.

able to make use of some of their conclusions in the practical teaching of foreign languages.

But it is well to remember that not until recently have scientific definitions of 'accent' and 'syllable' been hazarded, and none but the keenest observers have been aware of the nature of the differences which exist among the modern languages in the matters of accentuation and syllable division.

Today many of the phenomena included under these two heads are still awaiting the careful investigator. Not that prescriptions have been wanting in the best grammars and dictionaries, but hardly ever has the subject been approached from the historical point of view, and often there has been a failure to keep separate, 1. the practice as to syllable division in common speech; 2. the practice in the scansion of verse; 3. the practice as to syllable division in printed words (at the end of the line, etc.).

Let us first look at some of the recent conclusions as to the nature of the syllable.

If we compare the ordinary pronunciation of the English word *culpability* and the French *culpabilité*, we become aware that there exist fundamental differences in the physiological processes employed in the two languages in the production of syllables. Aside from the different value assigned to the vowels, and aside from the fact that the English permits the *a* and the second *i* to sink to a neutral vowel (ə), while the French preserves their proper sounds, there are other and vital differences of which we should understand the full extent and significance.

All can convince themselves, first, that the accent⁴ of the English word is compound, consisting of a secondary accent on the syllable *cul-p* and a primary accent on the syllable *-bi-l-*; second, that the French word consists of a series of equally accented syllables until the last (*té*) is reached, when a slight increase of expiratory force occurs.

At this point a difficulty arises. While all can perceive that the single consonants of the French word unite with the following vowels (*cul-pa-bi-li-té*), few can be certain to which syllable *p* and *l* respectively belong in the English word. Is it *cul-p-a-* or *cul-pa-*? The

⁴ Expiratory, not musical.

syllable division in this case falls, according to Sievers,⁵ not before or after the consonant, but *in it*. In reality, in the English word there are two expiratory syllables, the first of which (*cul-p*) is followed by a sound-syllable (*-a-*), and the second of which (*-bi-l-*) is followed by two sound-syllables (*-i-ty*).

In the French word, on the other hand, there occurs a separate expiratory effort for each vowel (preceded by its single consonant), and no sound-syllables are present.⁶

We have, at this point, a principle of cardinal importance for the acquisition of French pronunciation, which may be thus stated:

*In French words, a separate expiratory effort for each syllable.*⁷

It is obvious that to properly distribute the expiratory efforts in a French word or phrase, is equivalent to recognizing the syllables of which the latter is composed, and consequently we need to examine in detail the empirical rules for syllable division in French.

The following rules rest upon the observations of specialists, both French and of other nationalities.

A. CONSONANTS.

- I. a. *A single consonant between two vowels unites with the second vowel.* Ex.: a-ci-di-té, co-li-ma-çon, lo-ca-li-ser, lé-zard, ca-deau, ca-jo-ler, dé-sho-no-rant, i-nha-bi-té, bo-nheur, i-nu-ti-li-té. (For *x*, see below, A, VI.)
- b. *Digraphs (or trigraphs) representing single consonant sounds follow the same rule, as a matter of course.* Ex.: li-gnée, lé-guer, li-qui-der, mâ-cher, li-

⁵ See his *Grundsätze der Phonetik*, page 189.

⁶ For a lucid description of the difference between expiratory and sound-syllables, see Brugmann, *Comparative Grammar of the Indo-Germanic Languages*, I, sec. 667, 4:

"An expiration, simply allowed to die away, contains but one point of expiration. If, on the other hand, fluctuations in the expiratory impulse take place, still other points become perceptible alongside the principal point: these, owing to their smaller force, are felt as subordinate to the principal point."

A useful device in teaching English students to make a series of even expiratory efforts, is to require them to repeat the numerals 1, 2, 3, 4, etc., or the letters a, b, c, d, etc., before uttering the French word. The word *abilité*, for example, may be represented a, b, c, D.

⁷ A few unimportant exceptions are noted by Passy, *Les Sons du Français*, (3d. ed.), section 104, and, especially, see below, the atonic *e*, A, V.

tharge, pa-ra-pher, pi-ller, ca-illou, vie-illir, o-ignon, na-geons.

- c. *True double consonants (geminata) having only a sporadic existence in French, all other doubled consonants are pronounced as, and follow the rule for, single consonants.* Ex.: a-ssez, cai-sson, lu-tter, a-rra-cher, a-ffût, a-ppé-tit, a-nneau, a-ller, a-ppa-re-mment, a-cca-bler, ma-cquer.

Exceptions: *ss* in a few learned words (as-si-mi-ler) and *rr*, especially after *e* and *o* (er-rer, hor-reur).

Note 1. Here belong the groups *mn* (=nn)⁸ and *sce, sci*: con-da-mné, des-sente, re-ssu-sci-ter.⁹

Note 2. The feeling that *en* is a prepositional affix works against the rule in *en-nui*, *en-no-blir*, etc., and even in *en-i-vrer*, *en-or-gue-illir*, etc. (I. a.)

As will scarcely need pointing out, the first rule (I. a.) is of the first importance in teaching students to recognize the nasal vowels. For the pupil, upon learning the sounds in the word *chemin*, will expect them to recur in the word *cheminer*, where, of course, the nasalized vowel has disappeared. So *fin*, but *fi-nir*: *lin*, but *li-naire*; *son*, but *so-nore*: *plan*, but *pla-noir*; *i-nu-tile*, *i-nu-si-té*.

But the first rule (I. a.) is to be applied to yet another large class of words:

- d. *The French "nasals," strictly speaking, being oral vowels with nasal resonance, the n or m which accompanies them having no value as a consonant, the groups n+consonant, m+consonant, must be treated as single consonants are:* Ex.: lan-cer, mon-ter, loin-tain, lam-beau, ca-den-cer, lun-di, den-rée.

The consonant following the *n* (or *m*) may be: 1. a digraph: lan-guissant; bron-cher; cin-quante; nym-phée; Pan-théon; son-geons; or 2. a doubled consonant; vin-ssiez, tin-ssiez.

- e. Final consonants, usually silent otherwise, often afford us cases of a single consonant between two vowels. Ex.: mo-tà-mot, ve-ne-zy-voir, le sa-cau-dos,

⁸ Not, however, *ca-lom-nier*, *au-tom-nal*, *in-dem-ni-té*.

⁹ But *as-ci-tique*, etc. (Darmesteter and Hatzfeld, *Dictionnaire Général*.)

se me-tà-cri-er, o-na-vai-ta-jou-té, cin-quou-six.

The consonant may be final, though followed by an atonic *e*. Ex.: j'e-nache-t(e)lun, une ro-ch(e)é-norme, touch(e)à-tout, bri-s(e)os.

There seems to be no reason why this usage should not extend to doubled consonants (I. c.), followed by a silent atonic *e*: e-ll(e)é-tait, ma-ss(e)im-po-sante, be-ll(e)à-voir.

II. a. *A consonant group, of which r or l is the final member, unites with the following vowel.* Ex.: ca-dran, le-vron, câbler, a-dre-sser, a-gran-dir, ai-glon, a-cro-bate, ra-cler, re-flet.

b. A group of this description may result from the suppression of an atonic *e*. These groups may be called secondary. Ex.: a-pp(e)ler, sou-v(e)rain, lai-t(e)rie, bra-qu(e)rai.

c. The first member of a group of this kind may be 1. a doubled consonant: o-ffrir, sou-ffler, su-ppri-mer; or 2. a digraph: A-phro-dite, a-chro-ma-tique.

d. An *n* or *m* (see I. d.) may precede groups of this kind without altering the rule. Ex.: en-trer, com-ble, tim-bré, plain-drai, gon-fler, an-crage, an-gleux, a-moin-drir, am-broi-sie. Secondary groups: lam-p(e)ron, man-qu(e)rai, tom-b(e)reau.

III. a. *In a consonant group of which r or l is the first member, the r (or l) belongs to the vowel which precedes it, the rest of the group uniting with the following vowel.* Ex.: por-ter, vel-ter, cal-ciner, ar-gent, ar-bitrer, abor-ner, bar-deau, four-gon.

b. The second member may be 1. a digraph: tor-chon, al-chimie, al-phabet, lor-gner; or 2. a group with *l* or *r* (II. a.): pol-tron, meur-trir, cer-cler. Secondary: pal(e)-froi.

c. Such a group may appear in *liaison*: un cour-tes-pace, où dor-til, leur-samis.

d. Such a group may be secondary, that is, may result from the suppression of an atonic *e*: 1. ca-jol(e)-rie, cal(e)-çon, 2. tell(e)ment; 3. lour-d(e)rie; 4. super-b(e)à-voir. N and M may stand as first

member: ma-çon(n)e-rie, lun(e)-tier; cim-(e)-tière.

IV. a. *Closely parallel to the consonant groups treated under III, are those of which s is the first member.* Here the lexicographers are at odds,¹⁰ a fact which we may take as an indication that the distinction drawn is too close a one to be of great importance in practical instruction. As a working rule, we may consider that in groups with *s* as first member, the *s* is treated as are *l* and *r* in similar position (see III). Ex.: res-ter, res-pirer, ves-ton; plas-tron, sans-crit, res-traindre.¹¹

V. *The suppression and retention of the atonic e (ə), final, and in mid-word, is a thorny subject for students, and yet one of primary importance to them.* To my mind, even for young pupils, it should be approached historically, that is, by showing that *all atonic e's were formerly pronounced*. It should be shown, first, that the usual rules for syllable division formerly applied as well to words with the atonic *e* as to others: *vous êtes*, for example, at no greatly remote epoch was *three* syllables, and it still may be three syllables when, upon the stage, the actor declaims the line,

"Un ange vous dit-il combien vous êtes douce?"

and second, that they are still applied at the present day in the scansion of verse.¹²

There is, however, a distinction to be made here. My own observations incline me to the belief that in *vous êtes*

¹⁰ The dictionaries of Sachs and Larousse, for example, divide e-spé-rer; Lesaint and the *Dictionnaire Général* divide es-pé-rer, and this is the impression of the average observer.

¹¹ This question immediately involves that of the prosthetic *s* in the Romance languages. Without more than stating the problem, it would seem that if the Gallo-Latin people aimed to relieve the weight of the initial groups; for example, instamen (French *estain-étain*) spīna (French *espine-épine*), by the premission of an *e* (or *i*), the object would not have been achieved by permitting the groups *st* and *sp* to still remain initial to the second syllable (*e-stain*, *e-spine*).

¹² Except, of course, in the lines of the ultra-radicals, who, like writers of folk-songs, seem to disregard atonic *e*.

douce, un garde-fou, les hautes classes, des courtes notes, etc., the atonic *e* usually heard is a sound syllable, as distinguished from an expiratory syllable; or, in other words, there is no separate expiratory effort of the chest and diaphragm in its production.¹³ The accentuation and syllabification, therefore, of French *garde* (in *un garde-fou*) and English 'garter', approach identity in so far as the different organic basis of the two tongues will permit.

The following categories of words with the atonic *e* correspond to those given above for consonants:

- i. a. Face, rime, bise, laide, rage, huile, Ariane, etc.
- b. Bagne, brigue, brique, roche, paille, digraphe, etc.
- c. Caisse, -ette, beurre, griffe, nappe, Anne, dalle, macque, etc.
- d. Honte, chance, jambe, potence, monde; 1. langue, cherche, banque, nymphe, 2. vinsse.
- e. (See that section.)
- ii. a. Cadre, lièvre, Louvre, sable, maigre, aigle, âcre, binocle, trèfle, etc.
- b. (No cases.)
- c. Offre, souffle, etc.
- d. Entre, timbre, comble, plaindre, ronfle, encre, angle, chambre, fondre, malin-gre, humble, chanvre, etc.
- iii. a. Porte, svelte, large, barbe, morne, crierde, forge, force, etc.
- b. 1. Lorgne, Perche, amorphe; 2. arbre, tordre, cercle, meurtre.
- iv. Reste, cadastre, etc.

VI. *The large mass of borrowed words, particularly those from Latin and Greek, contain a considerable number of consonant groups*, many of which are foreign to the genius of the language. The usage as to the division of these groups naturally has not the same fixity as that of folk-words. Only a few of them need be noticed here.

X is equivalent to *ks* (*gz*), and divides between the consonants. *Ct* follows the same rule. The preposition *ad*+

consonant divides after the *d* (except *dr*; *a-dre-sser*. See II). *Bs* (= *ps*) divides after the *b*: *ab-sor-ber*, etc.

B. VOWELS.

In French, according to the phoneticians, real diphthongs have only a sporadic existence.¹⁴ "If two vowels,"¹⁵ says Paul Passy, "are in contact, they either form two syllables, or one of them becomes a consonant."

What practical rule is it possible to formulate to enable us to distinguish these two cases?

The vowels which may thus take on the nature of consonants are: *i* (*aimiez*=2 syllables); *ou* (*fouet*=1 syllable); and *u* (*fuir*=1 syllable).

The present varying usage in French verse,—the writer now making the contraction and now foregoing it,¹⁶—is the result of a compromise between the traditional usages on the one hand, and present colloquial usage on the other, each writer determining for himself to what extent he will admit the popular pronunciation into his verse.

Speaking, then, exclusively of present colloquial usage, we may take as a practical working rule that *i*, *ou*, *u*+vowel form but *one* syllable with the vowel in all cases except when they are immediately preceded by consonant+*l* (or *r*).¹⁷

We may arrange the following categories:

I. *Combinations with i as first member.*

ie is one syllable in *contrarier*, *matériel*, *garden*, *véniel*; *nielle*, *aimiez*, *miette*, *signifier*; *pied*, *chien*, *janvier*, *pommier*, *lierre*, *hier*, etc. *ie* is two syllables in *crier*, *grief*, *grièche*, *brièvement*, *février*, *devriez*, *voudriez*, etc.

ieu is one syllable in *yeuse*, *Dieu*, *pluvieux*, *relieur*, *manieur*, etc.

¹⁴ For example *à outrance*: *il à oublié* (Passy).

¹⁵ Or diph. + vowel, or vowel + diph., or diph. + diph.

¹⁶ For a full treatment of this point, from the historical standpoint, see Tobler, *Le Vers Français*, page 78 ff., (A summary of the same in Stengel's *Romanische Verslehre* (Grüber's Grundriss, ii.) sec. 85.

¹⁷ According to Koschwitz, *i*, *ou*, and *u* do not go over into the corresponding consonants in verbs of one-syllable stems in *i*, *ou*, and *u*: for example, *nier* (2 syllables) *riez* (2 syllables) *muer* (2 syllables). But the observations of other phoneticians do not support this contention. We have, for example, *fier* (verb) as one syllable in the *Dictionnaire Général*, and *tuer* as one syllable, according to Passy.

¹³ See Brugmann, quoted above, note 6.

IO is one syllable in pioche, chariot, fiôle, etc.

IA is one syllable in liard, diable, fiacre, etc. IA is two syllables in criard, pliage, etc.

IAI is one syllable in biais, niais, liaison, etc. It is two syllables in crait, priait, etc.

II. *Combination with ou (o) as first member.*

OUE is one syllable in couard, pouah, bivouac, gouache, etc.

OUA is one syllable in fouet, couenne, ouest, etc. It is two syllables in trouver, etc.

OUI is one syllable in ouais, douai-rière, souhait, etc.

OUI is one syllable in Louis, fouine, oufr, etc. It is two syllables in drouineur, etc.

OUEU is one syllable in joueuse, boueux, amadoueur, etc.

III. *Combinations with u as first member.*

UA is one syllable in nuage, suave, etc. It is two syllables in bruant, etc.

UE is one syllable in duel, muet, écuelle, duègne, tuer, etc. It is two syllables in gruer, etc.

UI is one syllable in luire, fuir, suicide, juif, ruine, etc. It is two syllables in bruire, druide, pluie, etc.

UEU is one syllable in sueur, lueur, luxueux, etc.

UAU is two syllables in gruau, etc.

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TWO OLD ENGLISH FRAGMENTS.

THE two Old English fragments here printed are taken from MS. Addit. 34652 (British Museum), a volume containing a miscellaneous collection of Manuscript and printed scraps in various languages. The two leaves containing the Old English fragments now form folios 2 and 3 of the volume; they are entirely independent of one another, and are evidently derived from two different MSS. The handwriting in both cases is that of the eleventh century. In the following reproduction the MS. has been followed exactly, except that the

words have been separated and the contractions expanded and indicated by italics.

GENEALOGY OF THE WEST SAXON KINGS.

The heading shows that this fragment must once have belonged to Bishop Thomas Tanner (1674-1735). The West Saxon genealogy which it contains is found in four other manuscripts: 1. prefixed to the Parker MS. of the *Chronicle* (=P). It is printed in Thorpe, p. 1, Earle, p. 2, Plummer, p. 2. 2. In the Cottonian MS. Tiberius A. 3 (=T). This version, which possibly originally belonged to MS. Tiberius A. 3 (cf. Earle, p. xxiv), is printed in Thorpe p. 232. 3. MS. Kk. 3. 18, Cambridge University Library (=Ca), printed by Miller, *Old English Version of Bede's Ecclesiastical History*, p. 486. 4. MS. Addit. 23211, British Museum (=S), printed in Sweet's *Oldest English Texts*, p. 179. This version, which is important both on account of its age and the independence of its readings, is unfortunately a fragment, containing only the last portion. In his edition of *Bede*, Wheloc, p. 5, gives the text of the genealogy from Ca with a few variants from MSS. which he calls B and C: B is identical with the Parker MS. of the *Chronicle*, whilst C is probably the Cotton MS. Otho B. xi (cf. Miller p. lvi), most of which was burnt in the fire of 1731. That Wheloc's C¹ cannot have been MS. Tib. A. 3, I shall endeavour to show below.

[fol. 2] þy² geare þe wæs agan fram cristes
acennednesse feower hund wintra . 7
feower 7 hundnygenti . wintra . þa
cerdic 7 cinric his sunu cuomon up æt
5 cerdices oran mid fif scyfum . 7 se
cerdic wæs elesing . elesa . esling .
esla . gewising . gewis . wiging . wig .
freawining . freawine . friþugaring .
friþugar . bronding . brond . bældæg-
10 ing . bældæg . wodenig . Ond þæs
ymb syx gear þæs þe hy up cuomon
geodon westseaxna rice 7 þ¹ wærun

¹ I shall refer to this version as C. The version from MS. Addit. 34652, which is here printed for the first time, I shall speak of as A.

² At the top of the page is written, as a heading, in a hand of the early eighteenth century: *Ex Bibliotheca Cl. T. Tanner, Chronic. Saxon, p. 15*. The reference is to Gibson's *Chronicon Saxonicum*, Oxford, 1692.